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BY  
FREDERICK J. CROWEST,

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JUNE, 1902.]

# The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests  
of Worship Music in the Nonconformist Churches.**

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3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

\*\*\*\*\*

We would call the attention of our Metropolitan readers especially to the Nonconformist Choir Union Festival to be held at the Crystal Palace on Saturday, June 14th. At 4 p.m. the concert on the Handel Orchestra will take place, when a very interesting programme will be rendered. Besides choruses, anthems, and part songs by the large choir, and pieces by the N.C.U.

orchestra, Miss Maggie Purvis (soprano) and Mr. H. Turnpenny (tenor) will give songs and duets. In the evening the cantata, "The Triumph of the Cross" (Berridge) will be performed in the Concert Hall. During the day Mr. Clegg, an organist of very considerable reputation, will give a recital. We trust our readers will do all in their power to secure a large attendance at this Festival.

\*\*\*\*\*

From church to music hall is not a usual progression, but on a recent Sunday evening we understand Mrs. Brown Potter appeared at the Alhambra, where she recited, "Killed at the Ford," "Eve of St. Agnes," and "The Holy City," and also at St. George's Chapel, Albemarle Street, where the Rector is holding a kind of "full dress" service late in the evening, for those who dine late. Here "The Holy City" was again given as a recitation with organ accompaniment. The opinion seemed to be that it is much more effective as a vocal solo than as a recitation.

\*\*\*\*\*

It is wonderful what enthusiasm will do. At a recent Wesleyan musical festival in Kent there was a singer in the choir who had attended three rehearsals and on each occasion had to bicycle no less than twenty-eight miles in order to be present. And yet some singers are afraid to walk a hundred yards, especially if they think it will rain before they get home again!

\*\*\*\*\*

A correspondent asks us what is the proper length for an ordinary choir practice. It is quite impossible to give a definite reply as so much depends upon circumstances. We may say, however,

that we believe in beginning to time and keeping hard at work for, say, an hour and a quarter. This is better than making four or five breaks for conversation between the various items to be practised, and keeping the singers a couple of hours.

\*\*\*\*\*

At the recent meetings of the Congregational Union of England and Wales, a discussion took place on Sunday Schools, after a very interesting and broad-minded address by Mr. Elliott Viney. We were glad to hear Dr. G. S. Barrett plead for more attention to be given to the worship in Sunday schools. He feels that a simple liturgical service would secure the interest of the children, and would make the opening and closing devotions more real to them. Dr. Barrett prepared a book of services of this kind a few years ago, and we commend it to the notice of those who like his idea. It is published by the Sunday School Union.

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We call the attention of our readers to a Coronation Service issued from our office, and arranged by Mr. E. Minshall for use in Nonconformist Churches on June 26th. We venture to hope that it will be found useful in securing a hearty congregational service. Two of the hymns are those that will be sung in Westminster Abbey. Words and Music are 2s. 6d. per 100; Words only, 9d. per 100. Specimens are sent free.

\*\*\*\*\*

The choir chosen for the Coronation Service at

Westminster Abbey will muster nearly 400, and will be drawn from all the principal choirs and musical institutions. The band will consist of about seventy performers, including the King's band, which will, of course, be on duty. Mr. Alcock, assistant organist of Westminster Abbey, and organist of the Chapel Royal, St. James's, will be at the organ. Sir Walter Parratt will assist Sir Frederick Bridge in the task of conducting the various marches before and after the service, and will, no doubt, also conduct his own composition. The fanfares will be played by a force of twelve trumpets (including eight players selected from Kneller Hall, the training school for military band-masters), together with trombones and drums. The rehearsals will be held in the great hall of the Church House. The order of the music for the service is:—

Processional Anthem, "I Was Glad" .....	Sir H. Parry.
The Litany .....	Tallis.
Introit, "O Hearken Thou" .....	Sullivan.
Credo .....	Wesley.
Veni Creator .....	Ancient Plainsong.
Anthem, "Zadok the Priest" ...	Handel.
Ccnfortare (after the crowning) .....	Sir W. Parratt.
Te Deum .....	H. Smart.
Homage Anthem, "Kings shall see" .....	Sir F. Bridge.
Offertorium, "Let my Prayer" .....	Purcell.
Sursum Corda .....	Marbeck.
Sanctus and Gloria in Excelsis .....	Stainer.
Final Amen .....	Orlando Gibbons.

## Passing Notes.

**S**IR JOHN STAINER used often to condemn the speed at which our Church music is occasionally taken. As an example on the other side he instanced the singing at Rotterdam, where he once heard a tune sung at M.24 to the beat. An English cathedral musician has recently come forward with a similar experience. The worthy gentleman did not need to go so far from home. A visitor to Cornwall declares that at one of the Methodist churches which he attended there the tunes were taken so slowly that the congregation had "a long, full breath on each note." One hymn in particular proved so exhausting that in pity the preacher read out a line at a time! Even then, says the visitor, "we were panting." The same thing may be heard in the remoter parts of the Scottish Highlands, where you might absorb the essentials of a shilling "shocker" while the congregation are getting through four verses of a psalm.

City life is far too short for this leisurely style of psalmody. On the other hand, there can be no doubt that in many churches the singing is taken too fast; indeed, I have heard the hymns scampered through in a manner which I could only characterise as positively irreverent. The practice is especially

reprehensible when applied to the old Reformation tunes, the tunes which Havergal described as "grave but cheerful, dignified but chaste." There ought really to be some discrimination. The Middle English tune may be taken at a moderate speed, while the quite modern tune will sometimes stand a brisk movement; but to race through the "Old Hundredth," and "Winchester," and "London New" as if the lives of the singers depended on making the shortest possible time, is neither good art nor good worship.

I like that idea of the Leicester Opera House management of preventing an unwelcome speaker from being heard by ordering the band to play. To be sure it is not quite a new idea. Dr. Isaac Barrow had it tried on him at Westminster Abbey one Sunday when his sermon proved too long for the officials. They went to the organ loft and had the divine "blown down." But the case of Mrs. Kendal and the Leicester Theatre band may be taken as establishing a precedent, and the example set might well be followed in various directions. A long-winded chairman might be cut short by the pianist thundering out the "Tannhäuser" overture, or a prosy village lecturer could have the local brass band turned on to him as an extinguisher. Even the church organist might play his little part in that



way when some latter-day Barrow is thumping his "Tenthly, my brethren," out of the pulpit cushions. A dose of Lefebure Wely or "the flamboyant Scotson Clark" would soon make him realise that he must postpone his tenthly to "a fitter opportunity."

I have always contended that the less we know of the private life and character of certain geniuses the better. Now look at Wagner, who is the demi-god of the modern concert-goer. I read in Mr. W. J. Henderson's recent life of the master that he found it impossible to work unless in the most luxurious circumstances and surroundings. "I cannot sleep on straw and drink bad whiskey," he said. He liked rich colours, harmonious decoration, out-of-the-way furniture, well-bound books. He must be clad in purple and fine linen if he would accomplish "the terribly difficult task of creating a non-existent world." He wore silk underwear at all times, and paid the most extravagant prices for his dressing-gowns, which were made to his order by one of the leading Viennese dressmakers. Isn't there an unmanly weakness about it all? Bach lived and worked in comparative poverty; Mozart was laid in a pauper's grave; Schubert did not leave the price of his coffin. These were *men*, and they triumphed in spite of their circumstances. Why could Wagner not have been a man too?

It is pitiful to think that if Wagner had not been able to gratify these luxurious tastes we might have had no "Lohengrin," no "Parsifal," no "Tannhäuser." That luxury was a necessity to him seems perfectly clear. Indeed, he expressly said so. "I must," he wrote, "be coaxed in one way or another if my mind is to accomplish that which I have set myself to." To Liszt he remarked plaintively, in 1854, "No one knows the needs of people like us." Certainly the Philistine does not know. But whether these things should be enlarged upon by the biographers is a doubtful question. Personally, I cannot help feeling a certain contempt for Wagner when I read such details of his private life; and I begin to wonder whether it would not have been to the composer's lasting advantage had we known as little about him as we know about Shakespeare or Dante. When you are listening to "Lohengrin" you don't want to know whether Wagner drank good or bad whiskey, or didn't drink whiskey at all.

I have been reading the newly-published life of the late William Black, the novelist. It is perfectly evident that Black knew nothing about music. Here is how he nods in one of his best known stories: "In an ordinary ball-room, when there is a pause in the music—a dotted note, for example, in a waltz—that momentary space of quiet is filled with the rustling of silk and muslin." Fancy a pause produced by a dotted note! It was Black who distinguished himself by describing one of his heroines as playing an unheard-of and impossible sonata of Mozart's in A sharp major. That would indeed be a *black key!*

J. CUTHBERT HADDEN.

## A Musician's Holiday.



E had a rare treat last September. Having exhausted the cathedrals of England, Scotland, Wales, and part of Ireland, and figuratively speaking, like Alexander the Great, weeping that we had no more to conquer, we decided to go abroad again. We travelled to London, Dover, Ostend to Cologne, which we had long desired to visit. We heard two services on Sunday morning, one being High Mass at 9.30. There was a large and good choir, and, to my great delight, the music was "Alla Capella," in Palestrina style, entirely unaccompanied, the organ only playing interludes. The instrument is handsome but antiquated—the reeds are vile—but the organist was a capable one.

We next went on to Strassbourg, where we heard Matins on Monday morning. The splendid Silbermann (nave organ) has been entirely rebuilt recently. We heard the choir organ only—a most charming specimen of a Merklin, exquisitely played, and a great treat to me. The voicing is lovely—"Frenchy," of course.

We passed on to Zurich and Lucerne, where we heard a recital on the famous cathedral organ. I was greatly surprised with it, until I read in the programme that it has been renovated not long ago. The reeds are very good. The organ is powerful and brilliant, but more diapason tone would be an improvement. The "Storm Fantasia" was immense as regards thunder, wind, and rain, but musically the piece was poor compared with Lemmens's. The Vox Humana was fascinating to the last degree. I imagine that it is in a "double swell," it was so "distant." The slightest noise in the building quite obscured the tone.

We passed on to Meyeringen, Brienz, Thün, Berne, Bâle (a magnificent organ in each of two last cathedrals), via Rheims, Calais, Dover to London.

On Sunday morning we attended St. Paul's Cathedral. Oh! what a magnificent service we had—never anything to equal this—including Choral Communion, which we stayed to join in. I wonder whether there is a more magnificent organ. As to the choir, Cologne is not to be compared to it. Our boys' voices are far superior. We shall never forget this service. In the afternoon we went to Westminster Abbey, which was very good also. Anthem, "The Wilderness" (Goss); bass singer "A" —most enjoyable. Evening, St. Margaret's, Westminster, Harvest Festival. We had a surprising time there. The organ—glorious. Lemare was in the States, but the deputy was perfectly satisfactory. Anthem, "Rejoice in the Lord" (Martin), was grandly sung and played. The quartett, unspeakably lovely. They sang a gorgeous Te Deum at close of service. I never had such a Sunday in my life, and I was very proud of our English Church music. We have nothing to be ashamed of either in choirs or organs.

## Music at the David Thomas Memorial Church, Bristol.

**C**HIS is a Congregational Church situated at Bishopston, within a mile or so of the famous Clifton Downs. It was erected twenty-six years ago in memory of the Rev. David Thomas, of Highbury Congregational Chapel, father of the present pastor, the Rev. H. Arnold Thomas, M.A. Up to the year 1900 the only pastor at the Memorial Church was the Rev. W. Clarkson, B.A., who was compelled to give up his charge owing to ill health, which terminated in a call to higher spheres in April last. Mr. Clarkson left behind him a fine record of splendid service during this long period, abundant testimony in this respect having recently been afforded by the religious press in general.

In June of last year a very worthy successor was found in the Rev. Hugh C. Wallace, a young man of remarkable ability and earnestness, who a few years back married a sister of the Rev. Dr. Horton, of Hampstead, who doubtless makes an excellent "co-pastor." Mr. and Mrs. Wallace came to Bristol from Blackburn, where they were previously stationed for three years. Apparently an extended field of usefulness led them to accept the invitation to Bristol, though the church was well-nigh empty at the time, and the deacons held out but poor hopes of good congregations. Heeding not their fears, however, Mr. Wallace set to work with a will, and "where there is a will there's a way," so that very soon he became a pioneer in the neighbourhood, and now the church can scarcely contain the crowds which flock to hear him Sunday after Sunday.

Mr. Wallace seems brimful of modern ideas, with any amount of courage in putting them into practice, and if his methods do not altogether appeal to the strongly puritanical folk there is no doubt of his having caught the ear of present-day worshippers, and, perhaps, no small amount of sympathy from the so-called "Man in the Street." He has a very telling voice, and an intensely earnest delivery, at times thrilling and passionate,

which compels his listeners to "sit up," so to speak—a *preacher* through and through; in fact, he is a subject one might enlarge upon considerably, but in this article we have to deal with the music of his church.

Mr. Frederick A. Wilshire entered upon his duties as organist and choirmaster on the same Sunday as his friend and colleague, Mr. Wallace, commenced his ministry. We have seldom met a

more enthusiastic musician than Mr. Wilshire, especially in regard to the music of the Free Churches. Some few months back a writer in *Musical Opinion*, made an attack on the quality of Free Church musical doings generally as compared with the music of the Episcopal Church. This put Mr. Wilshire's blood up, so that for several months he waged war with various correspondents in the columns of our contemporary, and fought like a hero, letting them know that so-called "Chapel music" was by no means the poor stuff they had thought it to be. Born at Hanham, near Bristol, in 1868, Mr. Wilshire early evinced musical tendencies, playing in public at twelve years of age, and was soon after appointed organist of the Hanham Congregational Church, where for a long period his father has been a deacon.

In 1885 he placed himself under the late Mr. R. J. Vosper, organist at

Highbury Chapel, Bristol, for whom he afterwards frequently deputised, and who put him in touch with the music of the great masters. In 1886 we find him organist at St. Michael's Church, a few miles away, and in 1889 he was appointed organist and choirmaster at the Warmley Parish Church. Work amongst the Episcopalians does not appear to have been altogether congenial to him, however, for in 1897, he returned to his old church at Hanham, where a new organ had been built. He then got together a capable choir, and was soon able to render some of the best anthems and oratorio choruses, both at their own church and at several neighbouring parishes in churches of various denominations, including an Episcopal Church. At one chapel, after an effec-



tive rendering of Mendelssohn's "Hear my Prayer," one good soul rose up and publicly thanked God for the gift of such beautiful music. In 1900 Mr. Wilshire formed the Hanham Choral Society (with Mr. George Riseley, from whom he had some organ lessons, as president), and they have since performed Rossini's "Stabat Mater," Gounod's "Redemption," the "Messiah," etc., etc., and are now getting up the "Hymn of Praise." He is able to continue his connection with this society in addition to his work at the David Thomas Memorial Church, and on a recent occasion he brought his Hanham friends over to the Bristol Church, where they gave a much appreciated sacred concert. In addition to his abilities as an organist and conductor, Mr. Wilshire is very clever at giving humorous musical sketches. In this respect he is much in demand at concerts, At Homes, etc., all round the district; he thus comes into contact with a large circle of acquaintances, and is very popular with them.

The musical service at Bishopston is as fully choral as at any of the Free Churches of the advanced type. The Congregational Chant and Anthem Book is used, with Mr. Garrett Horder's hymn book and the Bristol Tune Book. Occasionally tunes from the Congregational Church Hymnal and Hymns A. and M. are also used. "Order of Service" slips are printed each week, and freely distributed in the pews at every service. At the back of these slips a list of the engagements of the week is displayed, which does away with the long list of announcements which so often mars the decorum and the sanctity of the ordinary Free Church service. Very little expense is entailed in thus printing the list of hymns, anthems, organ voluntaries, lessons, solos, etc. In many churches where it is objected to on the ground of cost we are glad to find it to be the pleasure of some individual member to defray the same, and thus help towards things being done decently and in order.

Looking over the list for Easter Sunday last, when we had the pleasure of being present, we find the organ voluntaries included, in the morning, "Adagio" (Scotch Symphony) (Mendelssohn), "Allegretto in A flat" (Wolstenholme). Organ Concerto, No. 6 (Handel); in the evening, "Largo" (Handel), Organ Sonata, No. 2 (Mendelssohn). The anthems for the day were: "O Saviour of the World" (Goss), "They have taken away my Lord" (Stainer). Solo at evening service: "There were ninety-and-nine" (Booth). There must have been thirty-five or forty choristers present on the occasion of our visit, when the church was packed to its utmost capacity—in fact, it was a record night, one of the deacons said. There must have been nearly a thousand people in the church, which, by the way, is lofty, light, and airy.

The following programme was rendered at a short musical service at the close of the evening service: Offertoire for Easter Day (Batiste); solo, "He shall fed His flock" (Handel), Miss Ella Davies; "Romance in D flat" (Lemare); solo, "Behold, I stand at the door" (Jude), Mr. Alex-



ander Tucker; Allegretto (Martini); Postlude in D (Hamilton Jefferies). This will serve to show in some measure the quality of the music rendered.

Mr. Wilshire has a high idea of the part music should take in Divine worship, and always exercises great care in selecting suitable tunes, anthems, voluntaries, etc. A monthly leaflet is issued giving Mr. Wallace's subjects, so that Mr. Wilshire is able to choose music in keeping with the same, and in this way the whole service is quite in harmony. Congregational singing comes in for careful attention also. Mr. Wilshire says his chief aim is to get the people to sing; when playing he feels much in the same position as the man at the wheel, that he has complete control of the congregation, and can thereby get *forte* or *piano* effects, suitable *tempo*, etc., etc., as he wishes. He abhors frivolous and tawdry voluntaries, and always seeks to make every part of the musical service as good as possible.

The organ is of good size and tone, and is placed by the side of the chancel with the pulpit on the opposite side. Between the two are some six or seven rows of choir seats, all on the same level, and facing the congregation, a somewhat awkward arrangement, we thought, for getting good musical results. The whole service was bright, dignified, and altogether inspiring. The choir did well in the anthem, and also made a good lead in the excellent congregational singing, which was a feature of the service.

Mr. Wilshire's accompaniments to hymns, anthems, and especially the solos, were those of the good all-round musician which he undoubtedly is.

## The Tenor Part in Barnby's Hymn Tunes.

By J. R. GRIFFITHS, MUS.BAC.



NE of the most formidable difficulties which a young beginner at the organ has to encounter is that of rendering the left hand independent of the pedal part. At first this particular hand reveals a startling attachment to the feet, and dances attendance upon their movements to a most surprising degree. Should the pedal part proceed upwards, the left hand is ready to accompany it at once in the same direction. Or should the pedal part move downwards, this obsequious hand immediately displays its willingness to go down too. In short, Ruth-like, it seems to say to the foot, "Whither thou goest, I will go; and where thou lodgest, I will lodge."

"But," says the reader, "what has all this to do with the tenor part in Barnby's tunes?" Well, to this question we may reply in the profound words of Captain Cuttle: "The bearings of this observation lays in the application on it." A frequent practice of the writer when dealing with the organ difficulty just referred to, is to give the pupil an easy, well-known chant or tune, assigning the bass part to the feet, the soprano and alto parts to the right hand on one manual (the Great, for instance), and the tenor part to the left hand on another manual (say the Swell). By using soft 8 ft. stops on the Great, and a trumpet on the swell, and the Bourdon and Great to Pedal coupler for the pedal, the tenor part will be made to stand out prominently as a solo. After a course of chants and tunes played in this way, the left hand begins to get accustomed to its new function, viz., the playing of an *inner* part, and thus gradually becomes independent of the movements of the feet. While adopting this plan with a pupil recently, the writer noticed as she was playing one tenor part after another in this prominent manner, that some tenor parts were quite melodious compared with others. In some cases the part was felt to be just a *filling in of the harmony*; in others it was clearly a *melody in itself*. And, glancing at the composer's name he found, in more than one instance, it was that of the late Sir Joseph Barnby. His interest once aroused, he turned up tune after tune by this well-known composer, and found, as he had begun to expect, that the majority of them had particularly interesting and melodious tenor parts.

Let us examine a few of his tunes, taking as our handbook the collection published by Messrs. Novello and Co., in 1897—the year following the composer's sudden and lamented death. We find here no less than 246 tunes, many of which have found an abiding place in modern hymnals. No. 4 is his well-known St. Andrew, an adaptation of his short anthem "Sweet is Thy mercy, Lord." The tenor part is so melodious that we venture to give it in full. Notice, by the way, that it contains two of Barnby's

favourite tenor progressions, (1) an ascent, stepwise or by leap, to the upper tonic, and (2) the use of the flattened leading note.

One of the finest tunes ever written is doubtless Barnby's St. Chrysostom (No. 185); and, perhaps, of all his tunes it is the best known. To those who have heard it sung at St. Anne's, Soho, to the words "Jesu, my Lord, my God, my all," and in connection with the annual performance of Bach's Passion Music which Barnby instituted at this church, the tune has a charm which must be experienced to be described. It is devotional to the highest degree, and one which lifts the worshipper completely away from things earthly. As a composition, it has many points of interest apart from the tenor part, which is melodiousness itself: notice, for instance, the beautiful sequence in the soprano and bass parts between the first and second lines of the hymn, also the absence of the third in the fifth chord of third line, and the interspersed unison and harmony passages in fifth and sixth lines. The tenor part is in Barnby's characteristic style, and contains the two features already alluded to in St. Andrew, both appearing as in that tune, in juxtaposition. We will quote the first three lines:—

It will be noticed that the two tunes already referred to are both in the key of E flat. This leads us to observe another feature of Barnby's, viz., his fondness for this particular key. The writer was so struck by the frequency with which this key was employed that he looked through the whole of the 246 tunes and found that no less than sixty-three had the key-signature of E flat! In other words, practically one-fourth of his tunes have this signature! Of the sixty-three, six are in C minor, and one partly in C minor and partly in E flat. Thus, out of twenty-four possible keys, only two are employed for one-fourth the total number of tunes.

Our concluding example in this prevailing key of E flat is No. 205, the popular tune to the words, "For all the saints who from their labours rest." The opening line of the tenor part is particularly inspiring, and worthy of our notice; and as this is necessarily a rousing tune, we are not surprised to find the presence of the rise to the upper tonic, nor the absence

"Festival" Anthems, N<sup>o</sup> 25.

# The King Shall Rejoice.

Festival Anthem.

Psalms XXI. 1. 2. XXIX. 2. 10.

A. J. JAMOUNEAU.

London: "Musical Journal" Office, 29, Paternoster Row. E.C. Price 2d. Tonic sol-fa 1d.

Allegro maestoso.

A musical score for a piano/vocal introduction. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The tempo is Allegro maestoso, marked with a speed of 115 BPM. The score consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand starts with a forte dynamic (f) and eighth-note chords. The left hand provides harmonic support with sustained notes and eighth-note chords. The score ends with a fermata over the right hand's eighth note.

SOP. & ALTO. CHORUS.

A musical score for the Chorus section. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The tempo is Allegro maestoso, marked with a speed of 115 BPM. The score consists of two staves: a soprano/alto staff and a tenor/bass staff. The soprano/alto part begins with a forte dynamic (f) and eighth-note chords. The tenor/bass part follows with eighth-note chords. The lyrics "The King shall re - joice in Thy strength, O Lord, The King shall re -" are written below the soprano staff. The score ends with a fermata over the tenor/bass's eighth note.

A musical score for the continuation of the Chorus section. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The tempo is Allegro maestoso, marked with a speed of 115 BPM. The score consists of two staves: a soprano/alto staff and a tenor/bass staff. The soprano/alto part begins with eighth-note chords. The tenor/bass part follows with eighth-note chords. The lyrics "-oice in Thy strength,O Lord, And in Thy sal - va - tion, And in Thy sal -" are written below the soprano staff. The score ends with a fermata over the tenor/bass's eighth note.

A musical score for the final section of the Chorus. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The tempo is Allegro maestoso, marked with a speed of 115 BPM. The score consists of two staves: a soprano/alto staff and a tenor/bass staff. The soprano/alto part begins with eighth-note chords. The tenor/bass part follows with eighth-note chords. The lyrics "molto cres." are written above the soprano staff. The score ends with a fermata over the tenor/bass's eighth note.

great - ly  
-va-tion. How great-ly, how great-ly shall he..... re - joice.... Thou hast

giv'n him his heart's de - sire, *f a tempo* The King shall re - joice in Thy strength,O

Lord, The King *poco cres:* shall joy in Thy strength O Lord.

*poco cres:*

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of two sharps. The vocal parts are on treble, alto, and bass staves respectively. The piano part is on a separate staff at the bottom. The score consists of six systems of music. The lyrics are as follows:

Thou hast made him blessed, Thou hast made him blessed And exceeding glad. The  
poco.....a..... poco..... cres - cen - do

re - joice ..... poco rall: King shall re - joice in Thy strength O Lord And in Thy sal - va - tion shall

He re - joice.

molto rall:

**Moderato express.**

Right-eous art Thou, O Lord and true are Thy judgements,

*solo* *mp*

Right - eous art Thou, art Thou, O Lord. Righteous art Thou, O

*solo* *mp* Right-eous art Thou, O Lord,

Right - - - eous art Thou, O Lord. Right - eous art

**Moderato express. ♩ = 92.**

*Accomp' ad lib: mp*

Lord, and true are Thy judgments.

Art Thou, art

Lord, art Thou, art Thou, O Lord!

*molto cres*

Lord, and true are Thy judgments.

Thou, and true are Thy judgments, Righteous art Thou, O Lord.

Thou..... O Lord; Righteous art Thou, O Lord, and

Right - eous art Thou, art Thou, O Lord, and true are Thy judgments, and

Right - - eous art Thou, O Lord, and true are Thy judgments, and

*molto cres:* Righteous art Thou, O Lord art Thou, O Lord, and

Thy judg - - ments.

Thou,O  
us art  
hou,art  
olto cres  
lto cres  
s, and

true, and true are Thy judg - ments, and true are Thy judg - ments.

Thy judg - - ments.

*Repeat as Chorus.*

**SEMI CHORUS. (Voices and Organ.)**

**Allegro moderato. ♩ = 104**

*mf* Give un-to the Lord the hon-our due un-to His Name. Worship the Lord, worship the

wor - ship, O worship the Lord. *f* Lord, worship the Lord with a ho - ly worship. The Lord shall give strength shall give

*Slower.*

of peace.....

*poco rit:* of peace of peace  
strength unto His people. He will give His peo - ple the blessing of peace *pp* the blessing of peace  
of peace.....

## CHORUS.

Allegro maestoso.

The King shall rejoice in Thy strength, O Lord, The King shall rejoice in Thy

Allegro maestoso.  $\text{d}=115$

strength, O Lord, *mf* And in Thy salvation, And in Thy salvation, How greatly, how great

*molto cres:*

greatly shall he rejoice *ff* Thou hast giv'n him his hearts desire, *f* The

King shall rejoice in Thy strength, O Lord, The King shall joy in Thy strength O Lord.

*poco cres.*

Thou hast made him blessed, Thou hast made him blessed, And exceeding glad The King shall re-

*poco a poco cres.* cen do

joice in Thy strength, O Lord, And in Thy sal-vation shall He rejoice.

*poco rall:*

*molto rall:*

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of the flattened leading note. Here is the opening line of the tenor part:—



An unusual feature of No. 177, a tune to "Just as I am," is the doubling the soprano part by the tenor. The doubling is only for four chords, but the effect is good:—



The tune Bethlehem-Ephratah (No. 134), opens thus in the tenor part:—



reminding us (though this is doubtless a coincidence) of the opening strain of the soprano part of Sir John Stainer's tune to the words "There is a blessed home":—



Our last example shall be from the tune to "Saviour, again to Thy dear name we raise" (212), the tenor part of which is every whit as interesting as the soprano part. It contains both of Barnby's characteristic features, and is worthy of quotation in full:—



It is obvious that considerations of space prevent us from giving further examples of Barnby's tenor parts. Interested readers, however, will easily find others for themselves. At the same time, they will, of course, bear in mind that though we said the *majority*, we did not say the *whole* of this composer's tenor parts were conspicuously melodious. For instance, of the under parts in his well-known tune to "When morning gilds the skies," the bass is decidedly the most interesting.

The writer confesses to a considerable amount of curiosity as he searched the biographical notices of Sir Joseph to find if he had a tenor or a bass voice. One would naturally expect from the tunefulness of his tenor parts he must have been a tenor. And this supposition was realised on finding that the composer's voice was a pure tenor. One writer remarked in an obituary notice of Sir Joseph, that his voice was "capable of patterning the nicest shades of expression and voice quality. . . . With tenors he was most exacting, and his attention to them in his choir (the Royal Choral Society) . . . has raised the tenors this season to a higher pitch of excellence than I have ever known them to be." May not this fact have something to do with the melodiousness of Barnby's tenor parts? In any case, his tunes are a great heritage to the worship-music of English-speaking peoples throughout the world, and will long keep fragrant the memory of the genial composer.



## The Interpretation of Songs.

HE rôle of a song interpretee is a comparatively new one, and there never has been a time when there were so many excellent song recitalists or such quantities of new and attractive music for them to sing. The day of the old operatic concert company is about over, and the singing of songs takes its place. A few years ago no one thought of going about the country singing a whole evening's programme, but now many people are doing it, and doing it extremely well. The field offers many attractions to those singers who are intellectual, and are not satisfied with simply going about the country singing an aria or two, learned parrot fashion.

For the last few years there has been a great interest in searching in remote places for gems of melody and verse that have been hidden away among the dusty manuscripts of the library shelf

or preserved by mouth to mouth transference from one generation to another. So there are now available to every singer recitalist anthologies of old Italian melodies, French chansons, French, German, Italian, Scotch, and Irish folk-songs, and, indeed, songs from nearly all people, however primitive. These have been collected and edited by industrious and, in many cases, extremely competent musicians who have recognised the innate musical value of a genuine folk-song. In the realm of the art song, we have the marvellous list of songs from Mozart down to Strauss, Liszt, and Brahms, covering nearly every musical difficulty and every shade of emotional expression.

Now, the interpreting of these songs is the mission of the song recitalist. Broadly speaking, a song is a musical picture of a mood; and it is not an easy task for a singer to change his mood with entire freedom, and with such clear and distinct delineation.

tion that it is perfectly apparent to his audience. When he is singing in a foreign language it becomes far more difficult, because a large part of his audience, while hearing the quality of his voice, can only guess at the meaning of the words.

As a broad proposition, I think, therefore, that the singer's task is made easier by singing in English whenever it is possible. This, in a measure, is less necessary when there is an English translation furnished with the programme, for the translation enables the singer to sing the original words with that attention to the perfect adjustment of words and musical phrase that is absolutely necessary for good interpretation. Nearly all the great modern song writers have been extremely careful to construct their musical phrases to bring out the meaning of the words. Or, as Robert Franz put it, "the melody must grow out of the words." This principle the singer must apply even as much as the composer. He must bring out each phrase with a just appreciation of the weight of meaning, attaching to each word and bringing the stress of his voice to bear upon the right syllable at the right time and in the right way, so that each phrase may be illuminated, as it were. This is done largely by a special stress upon the consonants of the syllable, and by the use of large, free vowels. Of course, the first thing one must do in the interpretation of a song is to decide what the poet meant by the poem, and then whether the composer has carried out his intentions or not. In other words, he must decide what the mood is that he is to interpret. It is not always an easy matter to decide this, so it seems, for almost any poem or song is capable of more than one interpretation.

Let us take, for example, that wonderful song of Schumann's "Ich grolle nicht." Here is the picture of a lover whose sweetheart has deserted him. She has married another for position and luxury, and has reaped a reward of misery and woe. The lover sees her surrounded by all the luxury that money can buy; but he also sees that the serpent of unhappiness and misery is gnawing at her heart. So the lover says he will not complain of his lot even if his heart should break. All this is perfectly plain from a reading of the words. But deeper than all this lies the inner meaning of the poem. Is his spirit one of forgiveness or one of hatred and exultation? Is he glad she is so unhappy or is he forgiving? A friend used to say that this "Ich grolle nicht" meant "I can stand it if you can." However this may be, it covers the point in question, that the singer must find the inner meaning of the poem and try to interpret it with all the means at his command.

But the means are so limited! He has, firstly, the colour of his voice; then the enunciation of the words and some facial expression. This brings us to the consideration of the most important point of all—the singing.

I say emphatically that, first of all, he should train his voice to the last notch of perfection. It is true that some singers have succeeded in becoming

celebrated recitalists who have really never been fine singers in the accepted sense of that term. The cases that occur to mind have been those who had extraordinary gifts of emotional nature and interpretative powers. After all is said and done, there is nothing so attractive to an audience or so satisfactory to the singer as a mastery over the art of singing—just plain, beautiful singing. I mean the kind spoken of in a book on the opera, where a singer is referred to as follows:—

"This admirable singer never even tried to throw emotion into his singing, any more than he tried to act; yet he would often arouse audiences to the frantic pitch of excitement, and coolly draw tears from many an eye—*by sheer beauty of tone and musical plastics.*"

The italics are mine, and express the idea I wish to convey. The tendency of modern music has been away from that which is beautiful *merely as beauty*, and song-writing has followed the example of instrumental music to a certain extent. This is natural enough, for the composer no longer writes simply to make beautiful melodies; he writes to express what is in his heart or to delineate the mood of the poem, regardless of whether it may lead him into ugly phrases or not.

This is all as it should be, of course, but when the art of singing gives up its search for beauty, pure, simple, chaste beauty—beautiful tone for its own sake—we shall be deprived of that which is its greatest glory.

It seems to me the first duty of the recitalist is to sing beautifully, for at least four-fifths of his work; the rest need not be ugly even if it be stormy. I do not mean, when I advocate so much attention to pure singing, that we are not to try to be expressive, or that we are not to "throw ourselves into the song." That is farthest from my thought. I am only trying to emphasize what seems to me so important and so often underrated—the emotional value of beautiful tone that does not try to express anything but *beauty*.

Perhaps I might be permitted a word, in closing, about the way I study songs myself. Having chosen the songs I wish to sing, I study the words carefully. If they be in German, French, or Italian, I translate them literally, so that I know the exact meaning of every phrase and the relative significance of every word. If I sing it in English I change the translation, if there be one, until I am well satisfied with the relation of words and notes, taking great care not to place unimportant words on accented parts of the measure.

When this part of the work is satisfactorily done, I practise the song over and over again until I comprehend it *musically*, that is to say, the intervals, time, etc. I am then free to express what I find in the song, untrammelled by any musical limitations. I confess that I occasionally change notes in a song when it contains some that I cannot sing; I also transpose them, without hesitation, into a key that fits my voice. I save my voice by singing the music *mentally* over and over again. I do the

same phrase as many times as I like until I feel that I understand it. I consider this mental study of the songs by far the most valuable. I study the accompaniment carefully, too, to point out any special musical thought to my accompanist, so that

my interpretation of the song may be borne out in the accompaniment.

When all this care has been given to the song in the study of it, the performance can attain a high degree of spontaneity.

## "A Sunday Off."

BY A CENTRAL LONDON ORGANIST.



HAD been superseded (for the day). The Sunday-school authorities had commandeered the choir seats for a scheme of decoration, on the occasion of the anniversary, and the school organist was appointed to officiate during the whole of the day, it being an axiom with our superintendent that on this particular day, at all events, all that could possibly be done by the "school people" should be done by them and no one else. It would not be profitable to discuss here whether this is entirely courteous to the organist of the church, or whether it is the system usually adopted on these occasions. I am inclined to think the answer would be in the negative to both these propositions; but the unaccustomed fact remained that I was free for the day; and though at first I had ambitions to "wander far afield," yet on casting my eyes down the Saturday column of preachers and services, I noticed a place close by which I had often heard of and mentally resolved to visit, and this "free day" enabled me to satisfy my desire.

On this particular Sunday morning, therefore, I made my way to Guildford Street, and mingled in a select crowd of visitors who were strolling leisurely into the great open space in front of the Foundling Hospital. I do not know if all your readers have been to the delightful Sunday morning service (for so it proved to me) held in the chapel of this institution, but it would certainly be worth their while to do so if they ever get the opportunity. The combination of attractions here for eye and ear alike is indeed great: the old-fashioned, straight-backed pews and the remarkable architecture of the interior of the chapel; the stained glass windows, full of the coats-of-arms of past benefactors and governors; the Handel organ; and, above all, the rows upon rows of quaint-costumed children—a pretty yet pathetic sight.

Armed with a prayer-book of uncertain date, I was not quite able to follow the whole service with ease so far as precision went; whether to be ashamed of this fact or to glory in it as a Nonconformist I am not quite sure. But one thing seems to me certain, that there is something indefinitely devotional and dignified about such a service as this—at any rate, to one who seldom worships with the Anglicans—which is missing in our Free Church sanctuaries, or the most of them, although it is quite possible that much of this feeling would gradually disappear with a course of regular attendance

and frequent participation in this essentially liturgical form of service. It is, however, the singing which is the unique attraction for most visitors to the Foundling Chapel, and it was indeed a treat to hear the fresh young voices of the children's choir, reinforced of course by a few professionals, who occupied seats in front of the organ, pouring out melody with such an effect as only trained children can. Elaborate settings of the Te Deum and Benedictus, the exquisite hymn-anthem by Myles B. Foster, "O for a closer walk with God," and the duet, "Now we are ambassadors," followed by "How lovely are the messengers," were all included in the service, which only contained one hymn for congregation, "There is a blessed home," and this was taken verse by verse as an alternate quartet. But we were there to *listen*, and personally I found the greatest sense of blessing was attained in just *listening*, a fact which many of our congregations seem slow to appreciate and act upon, even for the short time in the service while an anthem is being rendered.

At the end of the service the visitors inspect the dormitories, and the picture gallery and museum, finishing by watching the children sit down to their dinner, a function which is preceded by a quaint "grace," led by brass instruments, and sung to Handel's tune, "Solomon." For the music-lover the museum room is sacred ground indeed, as the keyboard of the original organ upon which Handel played is here in one corner, while here also, as is well known, are the "Messiah" scores which he bequeathed to the Hospital, in which he took such a kindly interest.

Evening comes on apace, and the question arises, Whither? As my Nonconformity has by no means been knocked out of me by the recollection of the morning service, pleasant and inspiring though it was, I resolve to visit the cathedral of West Central and Baptist Nonconformity—Bloomsbury Chapel—where the veteran Rev. Chas. Williams, late of Accrington, is announced to preach. Arrived in good time, I watched the congregation enter, and even in the few minutes which elapsed between my arrival and the commencement of the service, I had discovered that the secret of a large part of the success of our Free Churches lies in the contrast which they present to those of the Episcopal Church in the matter of welcoming visitors and fellow-members, and making them feel at home. It is no doubt the case that this result is often attained by the loss of other good qualities. The

lack of that reverence and devotional feeling in which our Church brethren excel, is often painfully apparent among us; but it surely should be for us, as Free Churchmen, to blend the two attributes, and so make a long stride towards perfection in the "manner of assembling ourselves together."

The singing at Bloomsbury was in many respects quite opposite in character to that at the Foundling Chapel in the morning. While it is indeed true that one may obtain help by listening to the singing of others, yet I could not but feel that there is, after all, nothing like a full volume of sound from the whole congregation to lift one up to the very highest level of worship in the service of praise. This effect was certainly attained at Bloomsbury, although the whole of the hymn tunes that were sung vividly recalled bygone days in country districts, as they were of the "repeater" order, with the well-known "runs" which abounded in the tunes of the olden time. An inquiry after the service as to this revealed the fact that a service of song, entitled "Hymns and Tunes of Long Ago," is in great favour at Bloomsbury, and these tunes were selections from that book—a quaint idea, and justified by success so far as this particular service was concerned, although disappointing to the writer,

who had hoped to hear some tunes in which he could join, and make up somewhat for the silence of the morning.

The choir here is a fine large muster of over forty voices, but there was no opportunity for a good judgment of their powers as a body, as the chant and anthem were taken up very generally, and the piece sung during the offertory was another of the tunes just referred to.

The Rev. A. R. Buckland's scholarly discourse in the morning, and the Rev. Charles Williams' impassioned missionary sermon in the evening, were well worth being heard by even larger congregations; and as I walked home through the quiet West Central squares, there was much to ponder over in the sights and sounds of the day.

Arrived home, I heard that our school anniversary had been such a success that the church had been "crowded out," and that the preacher in the morning had been "lovely." But I, who have had some experiences of the church when it has been "crowded out" before, and who also have lively recollections of some of the jingling rhymes connected with anniversary music in general and ours in particular, thought of the Foundling Hospital singing and the quiet but hearty service at Bloomsbury Chapel, and I was quite content.

## Dr. C. W. Pearce on Church Musicians of the Nineteenth Century.



HE following is an extract from an able lecture by Dr. Pearce on "English Church Music":—

"With the dawn of the 19th century came another period in the history of our English Church music. Handel's influence waned, and our composers turned their attention to other models. It is interesting to trace in their music the different sources of inspiration. Very early in the century we find the style and manner of Haydn and Mozart reflected in our services and anthems; later on, Beethoven, Spohr, and Mendelssohn were in the ascendant, and now-a-days, if any foreign composer may be flattered by imitation in this respect, I should say Richard Wagner was the man. Battishill died in 1801, and amongst those Church writers who had attained maturity at the beginning of the 19th century were Thomas Attwood and Samuel Wesley. Attwood was a pupil of Mozart's, and, like Pelham Humphrey, carried much of his foreign master's style into his music. S. Wesley, on the other hand, may be said to be the last of the older school of cathedral musicians, since he took Purcell as a model, before he transferred his allegiance to Bach. The founders of the modern existing school of Church music were Sir John Goss, Dr. S. S. Wesley, Henry Smart, Dr. T. A. Walmisley, Dr. E. J. Hopkins, and Sir Frederick Ouseley. Goss may be said to have imbibed the Mozart style of graceful melody and harmony through his master Attwood; Samuel Sebastian Wesley's music shows signs of Spohr's influence, strongly tempered, however, by his own striking individuality. This composer has produced at least three anthems which will be sung as

long as a trained choir can be found in the British Empire; these are "The Wilderness," "Blessed be the God and Father," and "Ascribe unto the Lord." Henry Smart and Thomas Attwood Walmisley show Mendelssohnian tendencies in spite of their undoubtedly originality; but Edward John Hopkins had a sweet style of his own, with here and there strong suggestions of the ancient tonality of the pre-Restoration period; Sir Frederick Ouseley was in many respects the 19th century counterpart of Dean Aldrich, although in some of his Church music (notably in the magnificent anthem "It came even to pass") he proved that he could write in the modern way when he liked. Four names of *departed* musicians stand out very prominently as representing the great Victorian era, Dr. G. M. Garrett, Sir Joseph Barnby, Sir Arthur Sullivan, and Sir John Stainer. Of these, Dr. Garrett, a pupil of S. S. Wesley, was eminently successful as a devotional service writer; Sir Joseph Barnby's anthem for eight voices, "O God to whom vengeance belongeth" (for use in time of war) is a successful modern application of the ancient unaccompanied Motet style, although this composer's strength lay more obviously in the production of short and easier anthems for parish choirs. Sir Arthur Sullivan's "Sing, O Heavens" bids fair to become a classic, and Sir John Stainer's "Drop down, ye Heavens," "I saw the Lord," and "Lead, kindly Light," will go down to posterity with the best efforts of his predecessors. Oh, that this last-named composer could have been spared to us for even a few years longer! He was the musician of all others who did his utmost to regenerate and raise the standard of English Church music in the reign of Queen Victoria, and we all know how he succeeded in his efforts.

## Echoes from the Churches.

*A copy of "The Chormaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. E. Stephens.*

### METROPOLITAN.

BARNSBURY.—A further concert of the series given by the combined choirs of Arundel Square and Kingsland Congregational Churches, and Highbury Hill Baptist Church, was held on Tuesday, May 6th, at Arundel Square. The concert, which included Gaul's "Holy City" and Mendelssohn's "Hear My Prayer," was largely a repetition of the one lately given at Kingsland, and Mr. C. W. Harris as conductor, Mr. W. R. Alpe as organist, and Miss Swinstead as pianist, are again to be congratulated on an artistic success. The parts were well balanced, and the choruses, particularly "Thine is the kingdom," and the double chorus, "Let the sea rejoice," were rendered with great spirit and precision, together with expression. The solo parts were well sustained by the following capable artistes:—Miss Jessie Wood and Miss Edith Lane (sopranos), Miss Lily Beaton and Miss Lottie Le Pla (contraltos), Mr. R. A. Kingston (tenor), and Mr. Bevan Cowley (bass), of whom Miss Beaton, Mr. Kingston, and Mr. Cowley also contributed solo items in the second part of the programme, while Miss Wood sang with much beauty the solo work in "Hear My Prayer." Mr. Arthur Berridge also played an organ solo. The Rev. Dr. Garnett, M.A., presided. By this method of combining forces, works are attempted which would otherwise be beyond the powers of smaller choirs, and we must commend our friends at the respective churches for the high standard they have succeeded in maintaining.

CAMDEN TOWN.—A social evening was recently held in the Lecture Hall, adjoining Bedford Chapel, for the purpose of congratulating Mr. Will C. Pearson (organist and choirmaster) on the occasion of his marriage, and of presenting him with a set of knives and forks and carvers, as a token of appreciation for his valuable services. An épergne was given also by members of the Junior Choir. The presentation was made by the minister, Rev. J. H. Harley, M.A., and Mr. Jones (Choir Secretary) and others spoke in high terms of Mr. Pearson's work. Musical selections were rendered during the evening by members of the Choir and friends. Miss Milly Watt (Deputy Organist) presiding at the piano.

CLAPTON.—On Saturday, April 10th, Mr. W. C. Webb, A.R.C.O., reopened the organ in Pembury Grove Methodist Free Church. His programme included selections from the works of Lemmens, Schumann, Dubois, Wely, Wolstenholme, Hoffmann, and Rea. Songs were given by Miss May Fuchs, and the choir sang several anthems.—On May 9th a very successful concert was given in the Downs Chapel, the principal item being Mendelssohn's "Lauda Zion." The choruses were excellently rendered under the able conductorship of Mr. W. C. Webb. Choruses from "Elijah," "Judas Maccabaeus," and "The Messiah" were also given. The soloists were Madame Marion Perrott, Miss Edith Nutter, Mr. Samuel Masters, and Mr. Alexander Tucker. Miss E. L. C. Head was at the piano, and Mr. Gerald Bullivant at the organ.

LOWER CLAPTON.—An organ recital was given on Saturday, the 10th inst., at Pembury Grove

U.M.F.C., by Mr. Louis F. Goodwin, the organist of the Mildmay Park Wesleyan Church, in aid of the Renovation and Organ Fund. The church was well filled by a highly appreciative audience, to whom Mr. Goodwin played a most interesting selection of music. The first item on the programme was Kinross's Overture, and the organist at once gave his hearers a taste of his quality. Lange's "Cradle Song" and Pearce's "Offertoire" were then received with much applause, and his exquisite rendering of Wolstenholme's "Canzona" and "Le-maire's Capriccio" fully merited the enthusiastic encore it evoked. Perhaps the most popular piece of the evening, however, was the blind composer Hollins' "Intermezzo," which Mr. Goodwin interpreted most artistically. There are, doubtless, organists of equal technical ability, but it might not be so easy to find one who possesses in the same degree as Mr. Goodwin that power of filling his hearers with the true spirit of the music. Miss Tanner was the vocalist, and the choir rendered effective service with three anthems during the evening.

ISLINGTON.—On Thursday, May 1st, the Psalmody and Choral Class of Union Chapel brought their season to a close by giving a performance of "Elijah." The choruses all went exceedingly well, under the conductorship of Mr. G. H. Betjemann, and the principal soloists were Miss Florence Bethell, Miss Edith Nutter, Mr. Henry Plevy, and Mr. Arthur Barlow. Mr. Fountain Meen accompanied the entire work upon the organ. There was a large attendance, and a collection was taken on behalf of the Great Northern Central Hospital.

KINGSLAND.—On the 24th ult. the combined choirs of Kingsland and Arundel Square Congregational and Highbury Hill Baptist Churches, forming a chorus of sixty voices, rendered Gaul's "Holy City" at the first-named church under the direction of Mr. C. W. Harris, organist and choirmaster of the church. The principals were Miss Jessie Wood (soprano), Miss Lily Beaton (contralto), Mr. Robert A. Kingston (tenor), and Mr. Alfred Bentley (bass). Mr. W. R. Alpe presided at the organ, and Miss Swinstead at the piano. The solo parts were well sung, and in the quartets the voices blended well together. Miss Wood drew a very hearty recall for her singing of "These are they which came out of great tribulation," and bowed her acknowledgment, as also did Miss Beaton for her rendering of "Eye hath not seen." Miss Lily Harper joined the solo ladies for the trio "At Eventide." Mr. Kingston was in fine voice, and sang "My soul is athirst for God" with a clear and finished enunciation. Mr. Bentley is a local favourite, and rendered the bass solo, "A new heaven and a new earth," in good style. Mr. Harris' conducting was an inspiration. His acquaintance with the work seemed complete, and he gave the respective parts their cues in a very helpful manner. The second part of the concert consisted of Mendelssohn's "Hear my prayer," and a miscellaneous selection of songs. At the conclusion Mr. Hayworth, in the absence of a pastor, made a short speech congratulating Mr. Harris on the success of the evening, and thanked the singers for

their work. Mr. Harris responded in a few suitable sentences, expressing a wish to see the building as full on Sundays at devotional services as it was that evening. He hoped some of the strangers who had graced them with their presence that night would give them the pleasure of their company to worship on Sundays.

STRAND.—At the annual meeting of the Religious Tract Society in Exeter Hall on May 9th a choir under the conductorship of Mr. E. Minshall rendered the following programme of music:—“Zadok the Priest” (Handel), “Praise the Lord” (Darnton), “O Divine Redeemer” (Gounod), and “Life up your Heads” (Handel). Mr. Fountain Meen ably presided at the organ.

#### PROVINCIAL.

FENNY STRATFORD, BUCKS.—On Sunday, April 27th, the services at the Spurgeon Memorial (Baptist) Church were set apart for the celebration of the choir anniversary. The Rev. H. Martin, of Tring, conducted the services throughout, and preached excellent sermons, morning and evening. The attendance was good on each occasion, and the support given was clear evidence of the manner in which the efforts of the choir are appreciated by those who attend the church. At the morning service the choir rendered an anthem, “Oh praise the Lord” (Temple), in good style. In the afternoon a sacred concert was held, when an attractive programme was submitted to a large and appreciative audience. The choir was conducted by Mr. J. W. Hough, and Mr. A. H. Goodman (organist of the church) presided at the organ. The following vocalists were engaged for the occasion, and their efforts were much appreciated:—Soprano, Miss A. Bull (silver medallist, Bucks. Eisteddfod); contralto, Miss E. Wright (Northampton); tenor, Mr. T. Cosford (Northampton); bass, Mr. J. Henley (Fenny Stratford). The concert opened with a hymn and prayer. In the evening the choir repeated some of the choruses given in the afternoon, and also gave a tasteful rendering of Woodward’s “Radiant Morn.” Miss Bull sang “Angels ever bright and fair,” Miss Wright “The Better Land,” and Mr. Cosford “Rock of Ages.” On Monday evening, the 28th, a public tea was held in the schoolroom, and was followed by a social evening and solo-singing competition, open to members of the choir—the contest being organised to encourage the members in “home practice.” There was a spirited contest—especially in the soprano section—and some very good performances resulted. Miss H. Waller, of Newton-Longville, adjudicated, her decisions meeting with general satisfaction. The prize-winners were:—Soprano: 1st, Miss F. Bates; 2nd, Miss E. Pearce; 3rd, Miss L. Lane. (8 entries.) Contralto: 1st, Miss G. Parrott. (3 entries.) Tenor: 1st, Mr. J. Dimmock. (4 entries.) Bass: 1st, Mr. H. Knight. (3 entries.) The test pieces were respectively: “When the heart is young,” “Oh rest in the Lord,” Good-bye, Sweet-heart,” and “The Diver.”

FOLKESTONE.—On Wednesday evening, April 30th, an interesting musical service in connection with the Folkestone Circuit Choir Union, took place at the Grace Hill Wesleyan Church. There was a very large congregation. The music had been chosen with great care and discrimination, and both the solos and orchestral selections were rendered in a manner deserving the highest praise. Madame Annie Swallow, R.C.M., gave a fine inter-

pretation of the solo “With Verdure Clad” (Haydn), and “Abide with Me” (Liddle). Her powerful voice filled the church, whilst her enunciation was perfect. Mr. W. H. Wilkins also created a favourable impression with his solo “It is Enough” (Mendelssohn). All the other selections were given in a most creditable manner. In the course of the evening, the Rev. R. M. Spoor preached a very able and appropriate sermon, taking for his text “Singing with grace in your heart unto the Lord” (Col. iii. 16). The other part of the service was as follows:—Hymn 619 (tune “Braden”); Prayer; Te Deum Laudamus (W. Jackson); Scripture; Chant, “Psalm xlvi.” (Dr. Boyce); hymn 569 (tune “Altona”); anthem, “Oh Taste and See” (Goss); hymn 804 (tune “Petition”); anthem, “As Pants the Hart” (Spohr); solo, Madame Annie Swallow, R.C.M.; hymn 1 (tune “Nativity”); Andante, “L’Adoration” (Mercier) Band and Organ; hymn 317 (tune “Wilton”); chorus, “Hallelujah” (Handel); Benediction and vespers verse.—An excellent concert was recently given at Cheriton Congregational Church by some of the members of Radnor Park Congregational Church Choir, under the direction of Mr. W. F. Jupe. There was a good audience, who thoroughly appreciated the various items.

NARBERTH.—The eighth annual South Pembrokeshire Congregational Choral Festival was held at the Victoria Hall on Wednesday, May 7th; Mr. W. J. Evans, Aberdare, conducted, while Mrs. Cattley, of Tenby, ably presided at the organ. Mrs. Cattley had also visited the various districts as rehearsal conductor, and it was generally felt that the successful festival was to a great extent due to her faithful work in the churches. Mr. Robert S. Thomas, Pembroke, carried out the secretarial duties.

PONTYPRIDD.—Zoar Band of Hope, under the leadership of Mr. R. Bevan, gave two capital performances of “The Village Children” (D. Jenkins, Mus. Bac., Cantab.) recently, namely, the first in cantata form at Zoar Chapel, Hopkinstown, on May 1st, and the other in character at the Lesser Town Hall, Pontypridd, on May 8th. In the first performance the choir was assisted by the Pontypridd String Band, in charge of Mr. Chas. Gane, and both choristers and artistes, as well as the band, acquitted themselves in a very creditable manner. This, perhaps, was the better performance from a musical point of view; there appeared to be a better blend of the voices and much more sympathy between the choir and artistes and the band. The second attempt was, of course, more elaborate and artistic, and all who took part therein deserve the heartiest congratulations. Messrs. J. T. Jones, P. Jones, Robert Jones, and S. Thomas worked zealously and well in staging the work, and some of the scenes were most picturesque, and the singing at times was very pathetic, and fairly enraptured the large and appreciative audience. The second part consisted of the performance of the temperance cantata, “Molly and Mike” (Bonner), with limelight views, Mr. A. O. Forrest manipulating the lantern. Unfortunately, owing to the lateness of the hour at which this was commenced, the part was somewhat hurriedly done, and the very interesting story had to be left unread. The singers, however, did exceedingly well, not forgetting the splendid rendering of the old Scotch song, “Ye banks and braes” with the words “Good-bye to grief,” by Miss M. J. Moses, Miss Annie Thomas in the hidden quartet,

Miss Myfanwy Charles in her début proving the undoubtedly good quality of her voice, and Mr. D. S. Jones in his usual good style. The "Whistling Chorus" was right well applauded. It is not very often that so many fine sopranos are found in the same place of worship, and the friends of Zoar Chapel ought to be proud of them and of the efforts put forth by the Band of Hope; and great credit is undoubtedly due to the conductor, Mr. R. Bevan, Miss S. R. Thomas, organist, and Mr. S. Thomas and other members of the Committee, for the really good work that is being done to train the young so well in the way they should go musically, as well as morally and spiritually.

## Nonconformist Church Organs.

ABBEY ROAD WESLEYAN CHURCH, BARROW-IN-FURNESS.

Built by Messrs. Wadsworth and Brother, Manchester.

Compass { Manuals .. .. .. .. CC to A  
Pedals .. .. .. .. CCC to F

### Great Organ.

Double Open Diapason	..	..	..	16 feet
Open Diapason	..	..	..	8 "
Violin Diapason	..	..	..	8 "
Hohl Flute	..	..	..	8 "
Principal	..	..	..	4 "
Harmonic Flute	..	..	..	4 "
Fifteenth	..	..	..	2 "
Mixture	..	..	..	3 ranks
Trumpet	..	..	..	8 feet

### Swell Organ.

Lieblich Bourdon	..	..	..	16 feet
Open Diapason	..	..	..	8 "
Rohr Gedact	..	..	..	8 "
Salicional	..	..	..	8 "
Vox Celestes	..	..	..	8 "
Gemshorn	..	..	..	4 "
Piccolo	..	..	..	2 "
Mixture	..	..	..	3 ranks
Horn	..	..	..	8 feet
Oboe	..	..	..	8 "
Contra Fagotto	..	..	..	16 "
Clarion	..	..	..	4 "

Balanced Swell Pedal.

### Choir Organ.

Dulciana	..	..	..	8 feet
Viola	..	..	..	8 "
Lieblich Gedact (prepared for)	..	..	..	8 "
Wald Flute	..	..	..	4 "
Flautina (prepared for)	..	..	..	2 "
Clarinet	..	..	..	8 "

### Pedal Organ.

Open Diapason	..	..	..	16 feet
Bourdon	..	..	..	16 "
Violoncello (prepared for)	..	..	..	8 "
Bass Flute	..	..	..	8 "

### Couplers.

Swell to Great.	Choir to Pedals.
Great to Pedals.	Swell Octave.
Swell to Pedals.	Tremulant to Swell.
Swell to Choir.	

### Composition Pedals.

Three double acting to Great Organ.
Three " " " Swell Organ.
One " " " "Great to Pedal" Coupler.

## RAILWAY STREET WESLEYAN CHAPEL, NELSON.

Built by Messrs. Forster and Andrews.

### Great Organ,

CC to G, 56 Notes.

1. Open Diapason	..	Metal	..	8 ft.	56 pipes.
2. Stopped Diapason	..	Wood	..	8 "	"
3. Gamba	..	Metal	..	8 "	"
4. Dulciana (bass from No. 2)	..	Metal	..	8 "	44 "
5. Principal	..	Metal	..	4 "	"
6. Harmonic Flute	..	Metal	..	4 "	"
7. Fifteenth	..	Metal	..	2 "	"
8. Clarinet	..	Metal	..	8 "	44 "

### Swell Organ.

CC to G, 56 Notes.

9. Open Diapason	..	Metal	..	8 ft.	56 pipes.
10. Hohlflöte	..	Wood	..	8 "	"
11. Salicional	..	Metal	..	8 "	"
12. Voix Célestes	..	Metal	..	8 "	44 "
13. Gemshorn	..	Metal	..	4 "	"
14. Piccolo	..	Metal	..	2 "	"
15. Cornopean	..	Metal	..	8 "	"
16. Oboe	..	Metal	..	8 "	"

### Pedal Organ.

CCC to F, 30 Notes.

17. Bourdon	..	Wood	..	16 ft.	30 pipes.
18. Violoncello	..	Wood	..	8 "	30 "

Total .. 920 pipes.

### Couplers.

19. Swell to Great.	21. Swell to Pedals.
20. Swell Super Octave.	22. Great to Pedals.

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Pitchpine Case impost high, with handsomely decorated front pipes, Swell Box 1½ inches, College of Organists pedal board, and draw stop arrangements. Tubular pneumatic action to the Pedal Organ. Balance Swell Pedal.

## Staccato Notes.

MR. E. M. LOTT, organist of St. Sepulchre's, Holborn Viaduct, died on April 18th.

SIR ALEXANDER MACKENZIE has been conducting his Coronation March at the Alhambra.

THE STOLLWERCKS MALE CHOIR OF 80 VOICES, FROM COLOGNE, SANG AT THE MANSION HOUSE ON MAY 10TH, AND BEFORE THE KING ON A LATER DATE.

WE REGRET TO HEAR THAT MR. AUGUST MANNIS IS SERIOUSLY ILL. DR. COWEN WILL CONDUCT THE CORONATION CONCERT AT THE CRYSTAL PALACE ON JULY 5TH.

THE AUTHORITIES OF TRINITY COLLEGE, LONDON, HAVE DETERMINED TO GIVE £5,000 TO THE UNIVERSITY OF LONDON "FOR THE ADVANCEMENT OF THE ART OF MUSIC."

DR. JAMES HIGGS, A MUCH-ESTEEMED MUSICIAN, DIED ON APRIL 26TH. HE WROTE SEVERAL WORKS ON THEORY, AND WAS ORGANIST AT ST. ANDREW'S, HOLBORN.

IT IS STATED THAT SOME PROVINCIAL SINGERS WILL BE IN THE CHOIR AT WESTMINSTER ABBEY AT THE CORONATION SERVICE. MR. BEN DAVIES AND MR. ANDREW BLACK HAVE OFFERED THEIR ASSISTANCE IN THE CHOIR.

## New Music.

GEORGE NEWNES, LTD.

*The Story of Music.* By Frederick J. Crowest. 1s.—This little volume is a marvel of information. The story of music is told in an interesting way, and the author has certainly been exceedingly clever to compress so much knowledge into such a small compass. But the work needs some careful revision. For instance, it is peculiar to read in a book dated 1902, "Tschaikowsky still lives."

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"In what key would you like it?" politely asked the assistant.

"I couldna say."

"Would you like it in a high or low key?"

"I dinna ken, but—" and he raised his hand—"it's juist for a pianny aboot this hicht."

SINGING MASTER: "Why, you have no voice at all!"

Singer: "Well, but I always pay for my lessons double the amount usually paid by others."

Singing Master: "Say that again—your voice sounded much better, I thought."

MUSIC is always a great attraction, and a good organist and choir will do almost as much to fill a church as will good preaching. Recognising this fact, one of the clergymen in Atlanta, Georgia, who presides over the Trinity Methodist Church in that city, procured some hundreds of canaries and hung them in cages from the walls and roof. The golden-throated songsters kept up a perfect flood of melody, intensely delighting the children for whose benefit the service was held.

CLERGYMAN (showing a lady visitor around the church): "Now, madam, you have seen the organ, the font, and the nave. I should next like to conduct you to the altar."

Lady Visitor: "Oh, this is so sudden!"

I VISITED a performance of trained dogs, one of which was supposed to play a tune on the piano. The dog took his seat, and commenced running its forepaws along the keys, when, lo and behold! the strains of "Home, Sweet Home" came from the instrument. When this had lasted a few minutes someone in the audience shouted "Rats!" and the dog (a terrier) jumped from his seat and began looking into every corner of the stage for the rats. Imagine my surprise to hear the piano keep on playing. I found out afterwards that it was worked by machinery.

## To Correspondents.

F. C. M.—(1) It would be better to beat four in the bar. (2) The passage is in G Minor; you ought not to have any difficulty in seeing that.

QUAVER.—The judicious use of the tremulant is effective; but not too much of it, please. It is absurd for your friend to object to it on the ground that it is mechanical.

E. S.—Kandele is a kind of harp used in Finland. J. J. R.—(1) E flat. (2) C minor. (3) Yes. (4) Left to the discretion of the performer.

The following are thanked for their communications: A. W. (King's Cross), J. T. (Harrogate), W. J. M. (Belfast), W. W. (Cardiff), T. H. R. (Ripon), J. E. (Chesterfield), C. R. T. (Dulwich), S. D. (Leamington), E. E. (Inverness), C. T. (Oxford), W. A. (Grantham).



JUNE, 1902.]

# The Nonconformist Musical Journal.

III

## FOR CORONATION SERVICES.

### LEAFLET CONTAINING HYMN,

If 1. O KING of kings, Thy blessing shed  
On our anointed sovereign's head ;  
And, looking from Thy holy heaven,  
Protect the crown Thyself hast given.

Etc., etc.

Both Notations, 1s. per 100; 600, 3s. 6d.; 1,000, 6s., post free.

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### Hints on Voice and Choir Training.

By JOHN ADCOCK,

Author of "The Singer's Guide," "Catechism of Music," etc.

"Most helpful little manual we have met for a long time. . . . Altogether a capital book. We recommend it warmly to all church musical workers."

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## The Triumph of the Cross

By ARTHUR BERRIDGE.

A reverent and effective setting, the words carefully selected, and the music appropriately written. The opening hymn and chorus deal with the triumphal entry, and the remainder of the work to the events of the following week—Gethsemane, the trial before Pilate, and the Crucifixion. The final chorus is an Easter Hymn in anthem form, "Hallelujah! Christ is Risen." (Time, about 1 hour.)

Staff Notation, 1s.; Tonic Sol-fa, 6d.

SAMPLE, 7 STAMPS.

Words for Congregation (with music of two Congregational Hymns), 4s. per 100 not.

"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row, E.C.

## FOR PEACE FESTIVALS.

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Well-known Part Song, with New Copyright Words for Peace Festivals.

## Joy! Joy! Raise the Shout.

Joy! Joy! Joy!  
Raise the shout and pierce the skies;  
Love is born as hatred dies,  
Heaven crowns thy destinies, thrice happy land.

Joy! Joy! Joy!  
All from envy now release,  
Love and brotherhood increase,  
Rise, blessed bond,  
Round us build walls of peace.

Old Notation, 1s.; Sol-fa, 1d. Samples Free.

London: "MUSICAL JOURNAL" OFFICE, 29, Paternoster Row, E.C.

## THE ORGANIST'S MAGAZINE OF VOLUNTARIES.

A SERIES OF ORIGINAL COMPOSITIONS CHIEFLY FOR CHURCH USE.

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Meditation. Arthur Berridge.

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Adagio. E. H. Smith, F.R.C.O.

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Evening Melody. J. P. Attwater, F.R.C.O., L.R.A.M.

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G. F. B. Fugue. Bruce Steane.  
Melodie. Ernest H. Smith, F.R.C.O.

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Abendlied. Bruce Steane.

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"I couldna say."

"Would you like it in a high or low key?"

"I dinna ken, but—" and he raised his hand—it's juist for a piany aboot this hicht."

SINGING MASTER: "Why, you have no voice at all!"

Singer: "Well, but I always pay for my lessons double the amount usually paid by others."

Singing Master: "Say that again—your voice sounded much better, I thought."

MUSIC is always a great attraction, and a good organist and choir will do almost as much to fill a church as will good preaching. Recognising this fact, one of the clergymen in Atlanta, Georgia, who presides over the Trinity Methodist Church in that city, procured some hundreds of canaries and hung them in cages from the walls and roof. The golden-throated songsters kept up a perfect flood of melody, intensely delighting the children for whose benefit the service was held.

CLERGYMAN (showing a lady visitor around the church): "Now, madam, you have seen the organ, the font, and the nave. I should next like to conduct you to the altar."

Lady Visitor: "Oh, this is so sudden!"

I VISITED a performance of trained dogs, one of which was supposed to play a tune on the piano. The dog took his seat, and commenced running its forepaws along the keys, when, lo and behold! the strains of "Home, Sweet Home" came from the instrument. When this had lasted a few minutes someone in the audience shouted "Rats!" and the dog (a terrier) jumped from his seat and began looking into every corner of the stage for the rats. Imagine my surprise to hear the piano keep on playing. I found out afterwards that it was worked by machinery.

## To Correspondents.

F. C. M.—(1) It would be better to beat four in the bar. (2) The passage is in G Minor; you ought not to have any difficulty in seeing that.

QUAVER.—The judicious use of the tremulant is effective; but not too much of it, please. It is absurd for your friend to object to it on the ground that it is mechanical.

E. S.—Kandele is a kind of harp used in Finland. J. J. R.—(1) E flat. (2) C minor. (3) Yes. (4) Left to the discretion of the performer.

The following are thanked for their communications: A. W. (King's Cross), J. T. (Harrogate), W. J. M. (Belfast), W. W. (Cardiff), T. H. R. (Ripon), J. E. (Chesterfield), C. R. T. (Dulwich), S. D. (Leamington), E. E. (Inverness), C. T. (Oxford), W. A. (Grantham).



JUNE, 1902.]

# The Nonconformist Musical Journal.

III

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On our anointed sovereign's head;  
And, looking from Thy holy heaven,  
Protect the crown Thyself hast given.  
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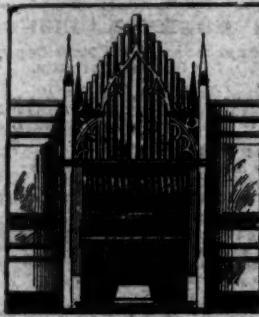
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